Art Gallery of Ontario

THE GALLERY

VOLUME 1 NUMBER 2 SEPTEMBER 1979

A PUBLICATION OF THE ART GALLERY OF ONTARIO

Gagnon's work is 'decentred' – meaning is left to viewer

By Earl Damude

Charles Gagnon's exhibition of paintings, assemblages, photographs and drawings opens at the Art Gallery of Ontario in September.

Although his New York training and contemporary painters in New York had influence on his style, Gagnon's work, whether it is painting, photography or cinema, is an integral part of Quebec art, says Norman Thériault, Curator of Contemporary Canadian Art at The Montreal Museum of Fine Arts where the Gagnon exhibition was organized.

There are 157 works in the Gagnon exhibition and they were selected by Dr. Philip Fry, professor of Visual Arts at the University of Ottawa. As well, Professor Fry has produced a 240-page catalogue for the exhibition and written an interpretive essay on Gagnon's work.

In his catalogue essay Dr. Fry says Gagnon's work does not assume responsibility for leading the viewer to a definite, foregone conclusion and for this reason it can be termed 'decentred,' meaning that Gagnon's work presents certain visual concepts and what they mean is left to the viewer. "The head-work and the heart-work of centering the experience falls upon oneself."

Charles Gagnon grew up in a fairly typical middle-class Montreal family. His father was in the insurance business and expected his son to succeed him. The father viewed this as a foregone conclusion but the son had other ideas. Charles did all the things other boys of his era did, made lead soldiers, took long bike rides with his gang, collected stamps and bubble gum cards and traded a huge stack of comic books for a number of interesting drug bottles.

He loved jazz music, collected Stan Kenton records and tried to pick out tunes on an old piano in his basement. The turning point in his life came when he went to College Stanislas where a teacher encouraged him to take special painting classes after school. He was twelve then and he has been painting ever since.

He did get into his father's insurance business but he hated every minute of it. A skiing accident kept him away from the office for three months and during that time he said he started to find a dimension of life that he didn't know. He went back to the insurance office but in his spare time he painted, talked to artists and poets and he knew, as he puts it, "that something was going on, and I wanted to find out what it was." He read about the New York School in *Time Magazine* and in the summer of 1955 he left Montreal to study at the Parsons School of Design.

Castation/Double Take/Dedouble, 1976, oil on canvas, 228.6 x 203.2 cm.

In New York Gagnon found his interests focusing on the examination of the art forms of other cultures, just as Henry Moore had done in his formative years. Gagnon went to the Metropolitan Museum and acquired an interest in hieroglyphics and cuneiform inscriptions which shows up in some of his paintings.

It was at the New York School of Interior Design where Gagnon learned about interior space, its functions and its architecture. At night he took courses in the history of painting with Paul Brach. And it was while a student in New York that he revived his interest in photography. As Dr. Fry says, Gagnon's New York photos focus on the traces, the imprints left by the daily life of the city, the demolition sites, the posters, graffiti, street numbers and the garbage pails with the owner's calligraphy on them.

In his photography, as in his paintings, Gagnon uses the technique of the abstract expressionists, giving the 'decentred' feeling which Dr. Fry feels is at the core of Gagnon's work. He says that in none of Gagnon's photos "is the activity of the viewer limited to the reception of a message. The image is open to determination and leaves the viewer to follow the course of interpretation he or she chooses."

It was in New York that Gagnon became acquainted with Zen. What interested him most in Zen was the idea of the void. Zen disrupts the ordinary habits of mind to reveal the illusory nature of the self-image and permit discovery of the real self. Gagnon's paintings, by their techniques of openness, require the viewer to lose himself in them, to push his own detachment as far from reality as he is capable.

The rectangles so often seen in Gagnon paintings provide windows for the viewer to see through the two-dimensional painting. In the exhibition at the Art Gallery of Ontario the viewer will see a parallel technique developed by the Gagnon boxes where the paintings or assemblages are back-lighted providing a strong sense of a third dimension.

Gagnon's work leads to communion rather than communication because it offers a form of content — a window, door, or threshold — to a space that is of a different kind and invites the viewer to provide substance from his or her own person. "What Gagnon offers is the *frontier of the open. . .*" says Dr. Fry.

Supported by the Canada Council and the National Museums of Canada, the Charles Gagnon exhibition has been travelling to major cities in Canada since it opened in Montreal a year ago. Films by Gagnon will be shown Thursday, September 20 (see the Calendar in this issue) •

Complete catalogue published of Gallery's Moore Collection

A complete, definitive catalogue of the Art Gallery of Ontario's Henry Moore Collection — the largest in the world outside of Moore's own collection at Much Hadham, England — is to be published this month.

In fact, the Henry Moore catalogue is only the second major catalogue on an aspect of the permanent collection to be published in the history of the Gallery. The first such catalogue was published in 1970 on the Canadian Collection. There was an illustrated handbook of the Gallery's collection published in 1974 but it was selective rather than complete. The new Moore catalogue not only illustrates all 199 drawings and sculptures in the collection, but also includes catalogue notes on each work.

"The original Moore gift came to us from the artist in 1973 and 1974 and since then we have filled in gaps in the collection through a number of important acquisitions and gifts. It seemed to me there was an obvious cut-off point where one had to make a catalogue of all the sculptures and drawings in the collection. And this is what I have been working on for the past two years," said Dr. Alan G. Wilkinson, who has been Curator of the Henry Moore Sculpture Centre at the Art Gallery of Ontario and is now Curator of Modern European Sculpture.

Since 1970, Dr. Wilkinson has been part of the fascinating story of how the Art Gallery of Ontario's collection grew to 126 sculptures, 73 drawings and the almost complete collection of Henry Moore's prints.

Alan Wilkinson was at the Courtauld Institute of the University of London, working on his doctoral thesis on Moore's drawings, when the gift was announced.

William Withrow, Gallery Director, and Sam Zacks, then President of the Gallery, heard there was a young Canadian in London doing research on Moore. They hired him to act first as a liaison between the Gallery and Henry Moore and later as Curator of the Henry Moore Sculpture Centre.

"It was my job to try to make the gift more representative, for instance to try to persuade Moore to give us some drawings, an important aspect of his work which was not included in the original agreement between the artist and the Art Gallery of Ontario. We very much wanted this side of his work represented. And we wanted some maquettes, the small studies on which the larger sculptures were based," said Dr. Wilkinson.

The most exciting day in Alan Wilkinson's life as far as the collection is concerned was the day he went to see Henry Moore at Much Hadham, about 30 miles from London, to select the drawings for the collection.

"I asked Moore if we could have some drawings and he said, 'we'll get them out of the drawer and go through them and make a selection.' To my amazement, I went back to London with 57 drawings. Another day I went to Moore's home and asked about selecting plaster maquettes. He told me to go out to the studio and pick out 20 or 30 and he would come and see if he agreed with my selection. He gave us all the works I had chosen."

During this interview with Dr. Alan Wilkinson we put two questions about Henry Moore which the average viewer of Moore's work might ask. The first question was: Why is it that many viewers have difficulty relating to the Moore sculptures? The second question, perhaps even more important, was:

continued on page 2

Screening the best of Renoir films is Gallery's tribute to great director

By Cathy Goldsmith

"Homage to Renoir (1894-1979)" is the Art Gallery of Ontario's tribute to Jean Renoir, considered by Charles Chaplin to be "the greatest film director in the world." A representative sampling of Renoir's films will be shown during September and October.

By the time of his death in February of this year, Jean Renoir's contribution to the art of the cinema was generally acknowledged to be as great as that of his father, the Impressionist painter, Pierre-Auguste Renoir, to the art of painting. He was an important influence on both the Italian Neo-Realists and the French New Wave, and a mentor to such diverse individual directors as François Truffaut, Luchino Visconti and Satyajit Ray.

Renoir films show a vision of the world which remains consistent throughout a career spanning fifty years and three continents. His capacity for sympathetic observation and sensitivity to surroundings reflect a poetic humanism that has been called one of the most fully and beautifully elaborated visions in contemporary art. Unlike the other arts, there is only sometimes a single individual controlling the creation of a great filmic work of art. The massiveness and complexity of movies make this a particularly difficult task but Renoir is one of the few directors about whom there is no controversy regarding his status.

His influence also stems from the technical innovations which he pioneered such as deep-focus photography, long takes and elaborate tracks and pans. In comparing Renoir with his father, a noted critic said that father and son shared an infallible appreciation of the quality of the image and the ethic of sensuality. In their work is the assurance that all beauty, all wisdom and even all intelligence live only through the testimony of the senses.

The Gallery's tribute will include samples of Renoir's sound film from the romantic realism of *La Chienne* through the popular front politics of *Le Crime de M. Lange* to the purposely artificial theatricality of *The Golden Coach*. It also includes the two films usually cited on critics' lists of the greatest films ever made: *La Grande Illusion* and *The Rules of the Game*.

The films will be shown twice each Sunday. For the complete program see the Calendar in this issue ●

Jean Renoir (1894-1979)

La Chienne, a 1931 film by Jean Renoir features Janie Marèze.

Members elect new trustees

Members of the Art Gallery of Ontario elected 10 trustees to the board at the Annual Meeting of Members in June.

There are 27 trustees on the full board. In addition to the 10 elected each year by the membership 10 are appointed by the Lieutenant-Governor-in-Council of the Province of Ontario, five by the Gallery's College of Founders and two by the Council of the Municipality of Metropolitan Toronto. The Board of Trustees for the year 1979/80 is as follows:

Elected from the Membership

Valliere Cronyn (Mrs. J.B.) *Toronto*
R. Fraser Elliott *Toronto*
Dr. Murray B. Frum *Toronto*
George W. Gilmour *Toronto*
Peter A. Hertzberg *Toronto*
Kenneth C. Lochhead *Ottawa*
David Partridge *Toronto*
George G. Sinclair *Caledon*
Walter G. Ward *Cavan*
Prof. Robert Welsh *Toronto*

Appointed by the Lieutenant-Governor-in-Council for the Province of Ontario

Dr. Robert M. Arn *Toronto*
Mrs. Mina Dover Cohen *Ottawa*
Mrs. Marilyn Conklin *Lambeth*
Charles A. Hagen *Cobourg*
Mrs. Joyce Kofman *Toronto*
Romeo Mathieu *Toronto*
Mrs. Elsie Anne Savoie *Sault Ste Marie*
John G. Sheppard *Hamilton*
Vincent Tovell *Toronto*
(there is presently a vacancy)

Appointed by the College of Founders

Edmund C. Bovey *Toronto*
J. Douglas Crashley *Toronto*
Marvin B. Gelber *Toronto*
Mrs. Peter Maclachlan *Toronto*
Mrs. A.K. Stuart *Toronto*

Appointed by the Council of the Municipality of Metropolitan Toronto

Alderman Allan Sparrow *Toronto*
Mayor Dennis Flynn *Etobicoke*

A number of individuals known as Associates are also invited to attend board meetings. They are appointed because of their chairmanship of particular committees or because they bring special expertise which is essential to the trustees' deliberations on a number of topics. They join freely in discussions but have no voting rights. The Associates appointed for this year are as follows:

Associate to the College of Founders

Jennings D. Young *Toronto*

Associates from the Membership

John T. Band *Toronto*
Michael Koerner *Toronto*
Aaron Milrad *Toronto*
Mrs. James A. O'Brian *Toronto*

Moore catalogue *continued from page 1*

What does the viewer have to bring to a Henry Moore sculpture?

The answers were typical of Dr. Wilkinson, forthright and concise.

"The first thing a viewer has to do is rid himself of his expectations and of his preconceived ideas of what the human figure should look like. If he can do that his difficulties in relating to Moore's sculptures will disappear. I think the way to begin with Moore is to try to see the analogy Moore has made between the human female figure and landscape. Legs and breasts relate to mountains and hills, holes to caves and sea-worn cliffs. Moore is not an abstract artist. He is always experimenting with new forms. He has really invented a new metaphor for the human figure and landscape. I think that is a very rich poetic expression."

As for the second question, Dr. Wilkinson was equally forthright.

"The viewer who wants to get the most out of Henry Moore must bring an unprejudiced mind. This is difficult to do since most viewers were brought up on classical Greek sculpture, and Michelangelo and Rodin. As a young student, Moore considered the whole Renaissance-Greek idea a dead end. He got much of his inspiration from primitive art and was also influenced by some of his contemporaries, particularly Picasso. Many people still find it difficult to accept and relate to the radical distortions and non-naturalistic forms of Moore's work. When a viewer sees a human female figure split up into two or three parts he simply has to rid himself of his traditional way of looking at sculpture, and to try to understand the variety and richness of Moore's new vocabulary. In the Moore catalogue, the artist's own quotations explain his inventions and should help others to understand his work."

Henry Moore was 81 on July 30 and Dr. Wilkinson says he is extremely active working on his sculpture, drawings and prints.

His grandson, Gus, is dear to him and he has been doing many drawings of the two-and-a-half-year-old boy.

When Alan Wilkinson was hired as Curator of the Moore Centre, he had two major goals. One was to do a major retrospective exhibition on Moore's drawings, which the Gallery organized jointly with the Tate Gallery in 1977-78. The other was to write the definitive catalogue of the Moore Collection at the Art Gallery of Ontario. Now that both these objectives have been realized, he is moving into a wider sphere of activity. His new title at the Gallery is to be Curator of Modern European Sculpture and he is planning acquisitions of works by some of Moore's contemporaries. Along with this work he is planning an exhibition, which will open at the Gallery sometime in the early '80s, on the influence of primitive art, such as African and Oceanic, in modern sculpture. It will be an international exhibition entitled "Gauguin to Moore: The Influence of Primitive Art on Modern Sculpture."

The new catalogue on the Henry Moore Collection will be available in the Gallery Shop and to subscribers ●

Curator of Modern European Sculpture Alan G. Wilkinson examines his manuscript for the Henry Moore Sculpture Centre Collection catalogue, the first complete catalogue of the Gallery's Moore Collection.

THE GALLERY
Volume 1 Number 2 September 1979

A publication of the Art Gallery of Ontario

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THE GALLERY is published ten times a year by the Art Gallery of Ontario, 317 Dundas Street West, Toronto M5T 1G4
Telephone: (416) 361-0414

Photo credits: All pictures in THE GALLERY by the Photographic Services Department of the Art Gallery of Ontario unless otherwise designated.

Events

Exhibitions

Charles Gagnon
Sam and Ayala Zacks Wing
Saturday, September 8 -
Sunday, October 21
Members' Preview Friday, September 7

An exceptional selection of more than 150 works by the Montreal artist Charles Gagnon, including paintings, collages and photographs, organized by The Montreal Museum of Fine Arts.

Seven new works 1978-79 have been added for the Toronto showing only.

Bilingual catalogue by Philip Fry, Professor at the Visual Arts Department, University of Ottawa is available at the Gallery Shop.

See feature story on Charles Gagnon in this issue of *The Gallery*.

The Moore Collection
Henry Moore Centre and
Gallery of Contemporary Art
Saturday, September 1 -
Sunday, September 30

The Art Gallery of Ontario's complete collection of works by Henry Moore, exhibited to celebrate the publication of the catalogue raisonné by Dr. Alan G. Wilkinson, Curator of Modern European Sculpture. (See article beginning on page one of this issue of *The Gallery*.) Catalogue available to subscribers and in the Gallery Shop.

Getting Gas Across Canada: The West
Peter Sramek
Mezzanine Corridor
through September 30

A selection of twenty-four black and white photographs documenting Sramek's journeying across Canada in August, 1978. Peter Sramek is presently on the Faculty of the Ontario College of Art, Toronto, teaching black and white photography.

John Henry Hinton, Photographs, China 1894-1918
Print and Drawing Gallery
until Sunday, September 30

The photographs taken by Hinton during his stay in China from 1894-1918 are not merely exotic turn-of-the-century documents. Visually Hinton has captured, quite intuitively, visual qualities which defied the standard conventions aspired to in photography during his period. He was not a 'professional' photographer; in fact, he went to Shanghai to work for a piano company and for the most part his life was dominated by his musical aspirations. However, during the 24 years spent in China he earnestly photographed the geographic and social environments. The results show he had a great understanding of the photographic medium and the photographs have captured clear descriptions of the life of the Chinese during his time.

Hinton moved to Victoria, B.C. after his 24-year stint in China. His family stored his photographic material after his death in 1948.

Nina Raginsky
Margaret Eaton Gallery
until Sunday, September 30

An exhibition of 68 photographic portrait images embellished by hand-painting. Organized by the Still Photography Division of the National Film Board of Canada.

Raginsky is a practising Canadian photographer whose work is often witty, perceptive and full of restrained parody of the serious-mindedness of "high-portrait" photography. Although the large size of the photographs conveys a vigorous contemporary aesthetic, her application of colour and interpretation of her subjects is often reminiscent of Victorian postcards.

Nina Raginsky's Maria Fonsecca in front of her father's bakery in Vancouver, a 1973 hand-tinted silver print from the collection of The National Film Board of Canada/Still Photography Division.

The Bartered Bride:
Stage and Costume Design,
by Walter Trier
Walter Trier Anteroom

Designs in watercolour: stage settings and costumes for a 1931 Cologne production of Smetana's *The Bartered Bride*.

Permanent Collection

The Walker Court
Nineteenth and twentieth century sculpture and major paintings from the contemporary collection.

Fudger and Leonard Galleries
Fourteenth through twentieth century paintings from the Gallery's permanent collection and long-term loans.

Georgia Ridley, John Ridley and J.S. McLean Galleries
Selections from the permanent collection of Canadian Historical Art.

Signy Eaton Gallery
Selections of Canadian contemporary art from the permanent collection.

SALESPEOPLE NEEDED FOR TUTANKHAMUN GIFT SHOP

Earn income during this exciting time.

The shop will be open from 9:00 am to 11:30 pm, 7 days weekly (excepting Christmas Day).

Required working periods are from 8:30 am to 4:45 pm, and 3:15 pm to 11:30 pm, as well as relief shifts from 9:45 am to 3:00 pm, and 4:30 pm to 9:45 pm.

The shop is interested in people willing to work 28 to 35 hours weekly, and to give a personal commitment to remain on staff through the Exhibition.

Written applications are invited, stating qualifications, hours and days preferred. All applicants will be contacted.

Each successful applicant will be given sales and product training before the shop is opened in mid-October. Applications to:

Tutankhamun Personnel Coordinator
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario. M5T 1G4

Extension Services

Extension Services exhibitions circulating during September may be seen in the following centres:

A Canadian Survey
Selected Works from the Collection of Imperial Oil Ltd:
Art Gallery of Windsor,
Windsor

Coming Out: Six Generations of Women:
Erindale College, U. of T.
Toronto

Hogarth's London:
Tom Thomson Memorial
Gallery & Museum of Fine Art,
Owen Sound

Hundertwasser: The Complete Graphic Work 1951 - 1976:
Timmins Museum Centre,
Timmins

100 Years of the Poster in Canada:
University of Guelph Art
Gallery, Guelph

The Queen's Silver Jubilee Art Collection:
The Art Gallery of
Peterborough, Peterborough

See all the People:
Canadore College, North Bay

Figures & Portraits of the Thirties & Forties:
Centennial Room, Sault
Ste Marie

Talks and Tours

Gallery Talks are free with admission. Please contact the Information Desk for topics.

Tuesday through Friday, 12:15 p.m.
Short talks by Gallery docents featuring works of art in the permanent collection. Come and stay for lunch.

Wednesdays and Thursdays, 2:00 p.m.
Hour-long talks by Gallery docents on temporary exhibitions of special interest.

Thursday, 7:30 p.m. and Saturday, 2:00 p.m.
Talk of the Week - talks on special topics related to the collection or temporary exhibitions, given in the galleries by the staff.

Sunday afternoon, 2:00 p.m. and 4:00 p.m.
Short talks featuring selected works of art in the collection are given twice on Sunday afternoons.

Group tours available; contact the Scheduling Office. Times and subjects of talks in The Grange appear in "Calendar at a glance."

Lectures and Courses

Autumn Courses

Romantic Art in England: Hogarth to the Pre-Raphaelites
This six-week (12-hour) non-credit course, given by Francis Broun, M.F.A., will follow the major developments of English portraiture (Reynolds, Gainsborough, Lawrence) and landscape painting (Constable, Turner) and also feature the "independents" (Fuseli, Blake) and academic painters of the 19th century who have been the object of newly revived interest. The two-hour illustrated lectures will be given every Tuesday evening, 6:30 - 8:30 p.m., from September 4 to October 9. Lecture Hall. Course fee: members $20.00; non-members $25.00.

Please fill out the application form on page 7 and return to the Scheduling Manager, Education Services.

The Canadian Landscape
The evolution of landscape painting in Canada from the late 18th century to the present day will be explored in a six-week (12-hour) course given by Peter Gale, M.A. This important theme in Canadian painting will be traced from the early tradition of British topographical studies through Joseph Legare and Cornelius Krieghoff to the dramatic work of landscape artists in Toronto and Montreal in the second half of the 19th century. The subsequent emergence and significance of Tom Thomson and the Group of Seven will be fully explored. More recent expressions will be considered in the context of contemporary art developments. The two-hour illustrated lectures will be given every Wednesday afternoon, 1:30 — 3:30 p.m., from September 5 to October 10. Lecture Hall. Course fee: members $20.00; non-members $25.00. Please fill out the application form on page 7 and return to the Scheduling Manager, Education Services.

Thursday Morning Lectures

Contemporary Canada
A stimulating look at aspects of contemporary art in Canada will be featured this autumn in our popular Thursday Morning Lecture series.

Held in the Lecture Hall at 10:00 a.m. on the following Thursdays:

September 20	*Montreal Painting*
September 27	*Some Toronto Painters*
October 4	*Michael Snow*
October 11	*Video: Time Travelling in Contemporary Art*
October 18	*Aspects of Realism*

Series tickets: $10.00 for members, students, senior citizens; $15.00 for non-members. Single tickets, if available, will be sold on the day of the lecture at $3.50 each. As this series is regularly sold out, the application form on page 7 of *The Gallery* should be returned as soon as possible.

Wednesday Morning Lecture Series

The Age of Tutankhamun
Ronald J. Leprohon

A series of five lectures focuses on the figure of Tutankhamun, life in ancient Egypt and the significance of the *Treasures of Tutankhamun* in the context of the civilization which gave them birth. Held in the Lecture Hall at 10:00 a.m. on the following Wednesdays.

September 12
Survey of Egyptian History

September 19
From Birth to Death — Daily Life and Burial Customs

September 26
The Art of Ancient Egypt

October 3
Discovery of the Tomb of Tutankhamun

Events *continued*

October 10
Tutankhamun: Hit Life and Times

Series tickets: $20 for members, students and senior citizens, $25 for non-members.
Single tickets, if available, will be sold on the day of the lecture at $5.00 each. Application form on page 7 of *The Gallery*.

The World of Tutankhamun
Ronald J. Leprohon

In a two-hour illustrated lecture the significance of the *Treasures of Tutankhamun* will be examined in the context of the civilization which gave them birth.

This one lecture will be given on the dates listed below in the Medical Sciences Auditorium, University of Toronto. Tickets $3.00; application form on page 7 of *The Gallery*.

Sunday, September 16, 3:00 p.m.
Sunday, September 23, 3:00 p.m.

Special Lecture

Charles Gagnon: The Open Image
Dr. David Burnett, Carleton University
Sunday, September 30 at 4:15 p.m.

In conjunction with the exhibition *Charles Gagnon*, Dr. David Burnett of Carleton University will discuss the work of Montreal artist Charles Gagnon.

Free with admission to the Gallery.

Films

Homage to Renoir (1894-1979)
The works of Jean Renoir have been justifiably compared to those of Flaubert, Shakespeare, Cervantes and, inevitably, those of his father — Pierre-Auguste Renoir the Impressionist painter. Yet Jean Renoir struggled to realize most of his films and even today his work is shown all too rarely — a situation this tribute attempts to rectify by presenting a third of the films from his fifty-year career.

Please note that the films will be shown *twice* each Sunday and that entrance for the second screening is through the McCaul Street doors.

Tickets — $2.00 for one film, $3.00 for a doublebill — go on sale at 11:00 a.m. on the day of screening.

Sunday, September 9

2:00 p.m. and 7:30 p.m.
Boudu Saved From Drowning
(France, 1932, 82 min., Fr., Eng. s-t)
with Michel Simon

4:00 p.m. and 9:30 p.m.
The Rules of the Game
(France, 1938, 110 min., Fr., Eng. s-t)
with Marcel Dalio, Gaston Modot, Nora Gregor and Jean Renoir

Sunday September 16

2:00 p.m. and 7:30 p.m.
La Chienne
(France, 1931, 100 min., Fr., Eng. s-t)
with Michel Simon and Janie Marèze

4:00 p.m. and 9:30 p.m.
Le Crime de M. Lange
(France, 1935, 90 min., Fr., Eng. s-t)
with Jules Berry, René Lefévre and Florelle

Sunday, September 23

2:00 p.m. and 7:30 p.m.
La Bête Humaine
(France, 1938, 90 min., Fr., Eng. s-t)
with Jean Gabin and Simone Simon

4:00 p.m. and 9:30 p.m.
La Grande Illusion
(France, 1937, 120 min., Fr., Eng. s-t)
with Jean Gabin, Marcel Dalio and Erich von Stroheim

Sunday, September 30

1:00 p.m. and 7:30 p.m.
A Day in the Country
(France, 1936-46, 45 min., Fr. *no* sub-titles)
with Jane Marken, Gabrielle and Jean Renoir
This film is available courtesy of the Service Culturel Français.

2:00 p.m. and 8:30 p.m. (note time change)
Diary of a Chambermaid
(USA, 1946, 81 min., Eng.)
with Paulette Goddard and Burgess Meredith

Films by Charles Gagnon

Thursday, September 20, 8:00 p.m.
The Eighth Day / Le Huitième Jour (1965-66, 16 min)
The Sound of Space / Le Son d'un Espace (1967-69, 27 min)
Pierre Mercure 1927-1966 (1967-70, 34 min)

Films from the 1979 Whitney Biennial

For the first time this year, a selection of films was included in the Whitney Biennial. The selection of works produced during the past two years illustrates some of the varied concerns of artists working in the medium of film.

Thursday, September 27, 8:00 p.m.
Program I:
John Baldessari, *Six Colorful Inside Jobs* (1977, 35 min)
James Benning, *One Way Boogie Woogie* (1977, 60 min)

Thursday, October 4, 8:00 p.m.
Program II:
Warren Sonbert, *Divided Loyalties* (1978, 22 min)
Martha Haslanger, *Lived Time* (1978, 15 min)
David Haxton, *Landscape and Room* (1978, 10 min)
Paul Sharits, *Analytical Studies II: Un-Framed Lines* (1978, 30 min)

Thursday, October 11, 8:00 p.m.
Program III:
Larry Gottheim, *Four Shadows* (1978, 65 min)

Thursday, October 18, 8:00 p.m.
Program IV:
Robert Breer, 77 (1977, 8½ min) and *LMNO* (1978, 10 min)
Bruce Conner, *Valse Triste* (1978, 5 min)
Hollis Frampton, *Otherwise Un-Explained Fires* (1977, 14 min)
Stan Brakhage, *Sincerity III* (1978, 35 min)

Tutankhamun's Egypt

During September and early October, the BBC series *Tutankhamun's Egypt* will again be screened at the Gallery. Due to the immense popularity of this series, the films will be run twice a day at 12:15 and 1:30 p.m. on Tuesday, Thursday, Friday and *ONCE* a day, at 12:15 on Wednesday.

Please note that there is a small charge for these films (members $1.00, non-members $1.50) and tickets will be on sale outside the Lecture Hall from 11:45 a.m. on the day of the screening. Entrance is through the McCaul Street doors.

Shown among the *Treasures of Tutankhamun* will be this 13½-inch-high model folding stool made of ebony inlaid with ivory and gold to imitate leopard skin. On loan to the Art Gallery of Ontario from the Cairo Museum, the stool was photographed by Lee Boltin.

September 4, 5, 6, 7
The Pharaoh
The Land

September 11, 12, 13, 14
The Nile Fleet
The Temple

September 18, 19, 20, 21
Death and Burial
The Warrior Pharaohs

September 25, 26, 27, 28
The King's Councillors
The Scribes

October 2, 3, 4, 5
Science and Technology
Art and Artisans

October 9, 10, 11, 12
War and Trade
The World of Gods
The Life and Times of Tutankhamun

Performance

Aspects of Performance
Performance has only recently become accepted as an art form in its own right. Elements of dance, music and theatre as well as the visual arts are found in performance art. Because of the variety of concerns, influences and references, performance is difficult to define.

The three scheduled events illustrate the diversity of current performance activity. Free with admission to the Gallery.

Raymond Gervais
+ 9 =
Activity Centre
Wednesday, September 19, 8:00 p.m.

This performance, just executed in Montreal in March 1979 at the Musée d'Art Contemporain, is about birth. It is dedicated to Gervais' son Charles-Antoine (born November 12, 1978). Slowly a process unfolds that offers both a narrative side and a more abstract one. During the course of the performance, the floor diagram or abstract structure is animated by sound objects and everyday life objects.

Stuart Sherman
The Tenth Spectacle (Portraits of Places)
Lecture Hall
Wednesday, September 26, 8:00 p.m.

A Stuart Sherman Spectacle consists of many brief manipulations, each demonstrating a complex idea through a precise sequence of simple actions performed with common objects in unusual contexts. In the *Tenth Spectacle* fifteen separate pieces float by; these are evocations of locales, not examinations.

Jill Kroesen
The Original Lou and Walter Story
Wednesday, October 3, 8:00 p.m.
Lecture Hall

Jill Kroesen has created an imaginary society consisting of a group of farmers, a Share If and his wife, some women who live on the outskirts of town and are talked about, but not seen, and Lee You, a stranger who shows up one day and begins teaching the farmers to tap dance.

Through her various guises as director, narrator, singer, video artist, and actress Kroesen is both the ironic observer and the sentimental heroine of her dream, at once smarter than her story and a part of it.

The Grange

Grange Exhibitions
The Grange Through the Eyes of the Artist
The Grange Music Room
Through Sunday, September 23
The Grange with its spacious lawns shaded by towering elms was a favourite subject for nineteenth century artists.

Nineteenth Century Time Savers and Other Necessary Gadgets
The Grange Music Room
Wednesday, September 26 - Sunday, November 25
The Victorians had a tool for everything.

The Clockmaker's Shop
The Grange Corridor
through Sunday, October 21
18th and 19th century clocks from the collection of Frank Thornton.

Upstairs - Downstairs
Mezzanine Corridor
An exhibition illustrating some of the daily activities in The Grange.

The Grange Museum
The stories of *The People of the Grange, Furnishing an Historic House, The Architectural Preservation of The Grange*, and *The Money Used in Upper and Lower Canada in the Early Nineteenth Century*.

Group Tours of the Grange
Groups of all ages and with widely diversified interests have found a visit to The Grange a rewarding experience. Special tours and illustrated talks are tailored to each group's requirements. Evening tours, by candle and firelight, are particularly appealing (by

appointment on Wednesday and Thursday evenings).

Light refreshments may be requested when the appointment is made. We can arrange special participation visits for small groups of school children. All tours should be arranged at least two weeks in advance.

Adult tours, $1.50 per adult (minimum of 10 people). Senior citizen tours 50¢ each (minimum of 10 people). Student tours, 75¢ per student; accompanying adults free. We suggest the size of groups be limited to 30 persons. The maximum number The Grange can accommodate at one time is 40.

Grange Talks
A short illustrated talk, free with admission, takes place in The Grange on Tuesday, Wednesday*, Thursday and Friday at 2:30 p.m., and at 2:30 p.m. and 4:00 p.m. on Saturday and Sunday. The subject of the talk is *The Grange: An Introduction to a Gentleman's House*. One of these talks will be given at 7:45 p.m. on Wednesday and Thursday evenings.

*Topics of Wednesday afternoon talks appear in "Calendar at a Glance." (Topics are subject to change.)

Grange Lectures
There will be two special evening lectures held in The Grange. Keep these dates:

Wednesday, October 31 and
Wednesday, November 7.

For further information see *The Gallery*, October issue.

Art Tours

Eight Days in Egypt, $1,180
Sponsored by the Volunteer Committee of the Art Gallery of Ontario

Eight Departures
Every Friday, return on following weekend

February 1 - 9
February 8 - 16
February 15 - 23
February 22 - March 1
February 29 - March 8
March 7 - 15
March 14 - 22
March 21 - 29

After you've seen the 55 *Treasures of Tutankhamun* in Toronto, fly to Cairo, see the other 5,000 items in the Egyptian Museum, and the actual tomb where they were found.

Highlights of the tour: a full sightseeing program in Egypt including the Pyramids of Giza, the Sphinx, Memphis, Sakkara, Karnak, Luxor and the Valley of the Dead. Every tour will be accompanied by a qualified Egyptologist.

Tour price includes airfare Toronto/Cairo return, accommodation in Egypt in first class hotels, breakfast and dinner each day, sight-seeing program in Cairo and Luxor, return train to Luxor and a tax-deductible donation of $40 to the Art Gallery of Ontario. Students $1,150 includes donation of $10.

For full details and brochure, telephone or write to:

Butterfield & Robinson Travel
330 Bay Street, Suite 1604,
Toronto, Ontario M5H 2S8
(416) 864-1354

Tour of Scandinavia
Fascinating Scandinavia is in the planning stages for the spring of 1980. Join us on an art tour to Denmark, Norway and Sweden. Visit the Louisiana Museum which houses Denmark's finest collection of modern art, view the Edvard Munch collection at Oslo, tour amongst majestic fjords, watch artists creating individual pieces at Orrefors.

Departure date and cost will be published in the October issue.

Gallery Hopping
Peterborough and Cobourg
Wednesday, October 3

Do plan to join us this fall on a visit to Trent University and a tour of the charming, lakeside Art Gallery of Peterborough, which has just added a splendid new wing. After lunch at Burnham Mansion, an old Victorian home, we will continue on to Cobourg. There we will be given a tour of Victoria Hall. It is considered to be one of the finest examples of Palladian style architecture in Ontario, and houses the Art Gallery of Cobourg's collection.

The bus leaves from the St. Clair subway entrance on Pleasant Blvd. at 8:30 a.m. sharp!

Tickets ($17.00 each) may be obtained by writing the Volunteer Office and enclosing a stamped, self-addressed envelope. Please include your telephone number.

Detroit Institute of Arts
Wednesday, October 24

We are planning another great trip to the Detroit Institute of Arts on Wednesday, October 24. There will be a tour of the works of John Singer Sargent, the late 19th century portrait artist, and time to browse through the Institute's large permanent collection.

Noon dinner will be served and a box supper provided on the bus trip home. The bus leaves from the St. Clair subway entrance on Pleasant Blvd. at 8:00 a.m. sharp! Tickets ($34.00 each) may be obtained by writing the Volunteer Office, and enclosing a stamped, self-addressed envelope. Please include a telephone number.

Gallery School

Practical art classes of many types are held in the Activity Centre. Open to members of the Gallery and to the general public are the Junior School (age groups 8-10, 11-13, 14-18) and the Senior School. Senior School courses are Drawing and Watercolour, Lithography, Etching (offered in Spring Term only), Painting, and Sculpture.

Senior Gallery School (adult classes)
The Gallery School begins its 1979/80 season celebrating its 50th anniversary with a new roster of artists and courses. Added to the list of former Gallery School artists such as Jack Bush, Graham Coughtry and William Ronald are the following talented printmakers, painters and sculptors: Alison Brannen, Dave Buller, Dieter Grund, Janet Hendershot, Toni Leshyk and Ted Rettig.

Divided into two sessions (fall and spring), length and frequency of classes are determined by the nature of each medium. All classes make use of the Gallery collection for reference and example.

Fall Session

Lithography
Instructor: Alison Brannen
A concentrated approach to lithographic processes. This course is designed as an introduction to lithography using both stone and plate. Instruction and facilities for the more advanced are also offered. (8 sessions)
Wednesdays/Thursdays, 7:00-9:30 pm
Four weeks beginning October 10th/11th
Fee: $50 members, $55 non-members
Maximum registration 15

**Drawing and Watercolour*
Instructor: Dave Buller
Techniques and materials from basic drawing and composition to concepts and visual communication through line in various media. Traditional media including pencil, charcoal, conte and pen and ink will be used. Contemporary approaches using anything that can make a mark are also examined.

Colour and paint will be introduced through watercolour. This will encompass properties of watercolour and application techniques. Discussions of colour theory, watercolour approaches and self-expression are included. Both drawing and watercolour will be approached from a technical and creative point of view. (10 sessions)
Wednesdays, 7:00 — 9:00 pm
Ten weeks beginning October 10th
Fee: $50 members, $55 non-members
Maximum registration 10

**Approaches to Painting*
Instructor: Dave Buller
For thousands of years man has expressed himself and communicated to others in paint. Why? This course will endeavour to answer part of this question through a technical and aesthetic approach to painting. Beginning with basic painting techniques, elements of various kinds of paint (watercolour, oil, acrylic), compositional structures and colour theories, the course will explore paint through the act of painting, both traditional and contemporary. (10 sessions)
Thursdays, 7:00 — 9:00 pm
Ten weeks beginning October 11th
Fee: $50 members, $55 non-members
Maximum registration 10

*A $5 reduction is offered with registration in both classes.

Sculpture
Instructor: Ted Rettig
Introduction to a variety of sculpture techniques with particular emphasis on stone, plaster, wood and concrete. This course will attempt to help the student acquire something substantial in ideas and processes basic to modern sculpture. (10 sessions)
Wednesdays/Thursdays, 7:00 — 9:00 pm
Five weeks beginning October 10th/11th
Fee: $50 members, $55 non-members
Maximum registration 15

All courses subject to cancellation if insufficient registration.

Fees are payable on registration and are non-returnable after first week of classes.

Additional information is available from the Information Desk or by telephoning the Secretary/Registrar, Activity Centre at 361-0414, extension 369.

Scholarship courses for recommended Secondary School students and studio visits for Elementary and Secondary School groups are also carried on in the Activity Centre.

"Try Your Skill" in the Activity Centre
Starting October 14th the Activity Centre will offer a chance on Sunday afternoons for visitors age 6 and up to drop in and do some drawing, painting, printmaking or clay-modelling. Three Gallery School artists will be on hand to help with comments and suggestions. In the past, the programs of "Try Your Skill" at school break periods have been very popular and have led to this new opportunity for the public on a more frequent basis. Basic materials will be supplied free of charge. The time is from 1:00 to 4:00 pm.

Members' Activities

Dinner Tours
Due to an overwhelming response to the Dinner Tour programme, arrangements have been made to add a second tour and dinner. The specially planned tour will take place at 6:30 p.m. followed by dinner in the restaurant at 8:00. Send for your tickets early to avoid disappointment.

Wednesday, September 19
Moore: Sources and Techniques

Wednesday, September 26
Looking at Contemporary Art

Wednesday, October 3
Charles Gagnon Exhibition: Works from 1956 to 1978

Tickets are available for the series — three consecutive Wednesday evenings for $35.00 — or for a single evening at $12.50 per person. Tickets may be purchased at the Membership Desk. (Tuesday through Friday 11:30 - 3:45 p.m., Saturday 11:30 - 4:30 p.m., Sunday 12:30 - 4:30 p.m.) or by coupon (see page 7 of this issue).

Art in the Morning
Join us at 10:00 a.m. on the third Wednesday of the month for an informative talk over coffee. Space is limited, so reserve early.

Wednesday, September 19
Come and meet Jim Thornton who is Head of the Activity Centre and directs the Gallery School. This is the School's 50th anniversary year. You will learn something of its history in terms of its contribution to art education for young people and adults, and the way in which it has changed and evolved. The talk will be followed by a visit to the Activity Centre studios.

Wednesday, October 17
Join us in The Grange for a step back in time! Spend a leisurely morning in the world of a 19th century gentleman, enjoying an informal tour of his house and listening to a talk on its furnishings. Refreshments will be served from The Grange kitchen.

Tickets are $1.00 per person and may be purchased at the Membership Desk or by coupon (see page 7 of this issue). The Membership Desk is open from September 4 (Tuesday through Friday 11:30 - 3:45 p.m., Saturday 11:30 - 4:30 p.m., Sunday 12:30 - 4:30 p.m.).

Art and Aperitif
Join us in the Walker Court on Wednesdays during September and October for a talk or a tour at 5:30 p.m. followed by an informal get-together in the licensed Members' Lounge. No reservation is necessary; the "art" is on us!

September 12
Charles Gagnon: A Contemporary Canadian Painter

Calendar at a Glance

September

Saturday 1
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 2
2:00 and 4:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk

Tuesday 4
12:15 pm Gallery Talk
12:15 pm film: *Tut's Egypt*
1:30 pm film: *Tut's Egypt*
2:30 pm Grange Talk
6:30 pm *Romantic Art* lecture

Wednesday 5
12:15 pm film: *Tut's Egypt*
12:15 pm Gallery Talk
1:30 pm *Landscape* lecture
1:30 pm film: *Tut's Egypt*
2:00 pm Gallery Talk: *Henry Moore*
2:30 pm Grange Talk: *Theatre Life in 19th Century Toronto*
7:45 pm Grange Talk

Thursday 6
12:15 pm film: *Tut's Egypt*
12:15 pm Gallery Talk
1:30 pm film: *Tut's Egypt*
2:00 pm Gallery Talk: *Henry Moore*
2:30 pm Grange Talk
7:45 pm Grange Talk

Friday 7
Members' Preview: *Charles Gagnon*
12:15 pm film: *Tut's Egypt*
12:15 pm Gallery Talk
1:30 pm film: *Tut's Egypt*
2:30 pm Grange Talk

Saturday 8
Charles Gagnon opens
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 9
2:00 and 4:00 pm Gallery Talk
2:00 and 7:30 pm film: *Boudu Saved from Drowning*
2:30 and 4:00 pm Grange Talk
4:00 and 9:30 pm film: *The Rules of the Game*

Tuesday 11
12:15 pm Gallery Talk
2:30 pm Grange Talk
6:30 pm *Romantic Art* course

Wednesday 12
10:00 am lecture: *Survey of Egyptian History*
12:15 pm film: *Tut's Egypt*
12:15 pm Gallery Talk
1:30 pm film: *Tut's Egypt*
1:30 pm *Landscape* course
2:00 pm Gallery Talk: *Gagnon*
2:30 pm Grange Talk: *The Restoration of an Historic House*
5:30 pm *Art and Aperitif*
7:45 pm Grange Talk

Thursday 13
10:30 am *Contemporary Canada* lecture
12:15 pm film: *Tut's Egypt*
12:15 pm Gallery Talk
1:30 pm film: *Tut's Egypt*
2:00 pm Gallery Talk: *Gagnon*
2:30 pm Grange Talk
7:30 pm Talk of the Week
7:45 pm Grange Talk

Friday 14
12:15 pm film: *Tut's Egypt*
12:15 pm Gallery Talk
1:30 pm film: *Tut's Egypt*
2:30 pm Grange Talk

Saturday 15
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 16
2:00 and 4:00 pm Gallery Talk
2:30 and 4:00 pm Grange Talk
2:00 and 7:30 pm film: *La Chienne*
3:00 pm lecture: *The World of Tut* (Med. Sci. Aud.)
4:00 and 9:30 pm film: *Le Crime de M. Lange*

Tuesday 18
12:15 pm Gallery Talk
2:30 pm Grange Talk
6:30 pm *Romantic Art* course

Wednesday 19
10:00 am Art in the Morning: Jim Thornton
10:00 am lecture: *From Birth to Death*
12:15 pm film: *Tut's Egypt*
12:15 pm Gallery Talk
1:30 pm film: *Tut's Egypt*
1:30 pm *Landscape* lecture
2:00 pm Gallery Talk: *Gagnon*
2:30 pm Grange Talk: *Lights and Lamps*
5:30 pm *Art and Aperitif*
6:15 pm Dinner Tour: *Moore*
7:45 pm Grange Talk
8:00 pm performance: *Raymond Gervais*

Thursday 20
10:30 am *Contemporary Canada* lecture
12:15 pm film: *Tut's Egypt*
12:15 pm Gallery Talk
1:30 pm film: *Tut's Egypt*
2:00 pm Gallery Talk: *Gagnon*
2:30 pm Grange Talk
7:45 pm Grange Talk
8:00 pm film: *Charles Gagnon*

Friday 21
12:15 pm film: *Tut's Egypt*
12:15 pm Gallery Talk
1:30 pm film: *Tut's Egypt*
2:30 pm Grange Talk

Saturday 22
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 23
The Grange Through the Eyes of the Artist closes
2:00 and 4:00 pm Gallery Talk
2:00 and 7:30 pm film: *La Bête Humaine*
2:30 and 4:00 pm Grange Talk
3:00 pm lecture: *The World of Tut* (Med. Sci. Aud.)
4:00 and 9:30 pm film: *La Grande Illusion*

Tuesday 25
12:15 pm Gallery Talk
2:30 pm Grange Talk
6:30 pm *Romantic Art* lecture

Wednesday 26
Nineteenth Century Time Savers opens
10:00 am lecture: *The Art of Ancient Egypt*
12:15 pm film: *Tut's Egypt*
12:15 pm Gallery Talk
1:30 pm film: *Tut's Egypt*
1:30 pm *Landscape* lecture
2:00 pm Gallery Talk: *Gagnon*
2:30 pm Grange Talk: *Toronto in 1835*
5:30 pm *Art and Aperitif*
6:15 pm Dinner Tour: *Looking at Contemporary Art*
7:45 pm Grange Talk
8:00 pm performance: *The Tenth Spectacle*

Thursday 27
10:00 am *Contemporary Canada* lecture
12:15 pm film: *Tut's Egypt*
12:15 pm Gallery Talk
1:30 pm film: *Tut's Egypt*
2:00 pm Gallery Talk: *Gagnon*
2:30 pm Grange Talk
7:45 pm Grange Talk
8:00 pm film: *Programme I*

Friday 28
12:15 pm film: *Tut's Egypt*
12:15 pm Gallery Talk
1:30 pm film: *Tut's Egypt*
2:30 pm Grange Talk

Saturday 29
2:00 pm Talk of the Week
2:30 and 4:00 pm Grange Talk

Sunday 30
1:00 and 7:30 pm film: *A Day in the Country*
2:00 pm Gallery Talk
2:00 and 8:30 pm film: *Diary of a Chambermaid*
2:30 and 4:00 pm Grange Talk
4:15 pm lecture: *Charles Gagnon: The Open Image*

Events *continued*

September 19
Henry Moore: From Stones and Bones to the Human Form

September 26
Looking at Landscape

October 3
Degas and Women

October 10
Early Canadian Painters and their Patrons

October 17
Group of Seven: Transformation of the Canadian Landscape

October 24
Lauren Harris: Changing Views

Complimentary Parking Privileges for Gallery Members
During the month of September you can park free of charge for up to three hours in the Village by The Grange, entrance on McCaul or St. Patrick Street.

When you arrive, take a ticket, and when you leave present your Art Gallery membership card; if you have parked for three hours or less, there will be no charge.

This offer is sponsored by the Village by The Grange which is located immediately east of the Gallery. It is an attractive shopping and apartment complex with extensive parking facilities.

This free parking privilege is valid during the month of September only.

Donor cards
A project of the Volunteer Committee

Donations may now be made at the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation or any other occasion.

Commemorative donations are to be forwarded to the Volunteer Office of the Art Gallery. The person or family to be honoured will receive a special acknowledgement card. Tax receipts will be issued for gifts of $5.00 or more.

Please include the following information with your donation:
(a) The donor, your name and address
(b) The occasion to be honoured
(c) The name and address of the recipient
(d) Donation cheques payable to the Art Gallery of Ontario.

Forward mail to:
The Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, M5T 1G4

General Information

Admission $1.00
Students $.50
Members, Ontario Privilege Card holders, and accompanied children under 12 free.

Gallery and The Grange Hours
Tuesday, Friday, Saturday, Sunday:
11:00 am—5:30 pm
Wednesday and Thursday
11:00 am—9:00 pm
Closed Mondays*
*Restaurant, book and reproduction shops open.

Gallery Shop
Open Mondays (except public holidays)
10:00 am—5:00 pm and regular Gallery hours

Edward P. Taylor Audio-Visual Centre
The Audio-Visual Centre circulates to the residents of Ontario slides, video tapes and media kits which relate to art history. The public is encouraged to make use of these resources as well as the facilities within the Centre for viewing slides and video. A catalogue lists the materials available for those outside the Metro area and a Loans Consultant will prepare out-of-town orders.

Special material is available relevant to the upcoming Tutankhamun exhibition. Media kits prepared by the Metropolitan Museum consisting of a cassette tape and slides can be borrowed for one week at a minimum cost of $2.50. Due to their popularity, these should be reserved in advance. There is also a large collection of 35mm slides of Egyptian architecture and artifacts which may be borrowed for a two-week period.

Shawabty lectures are maintained on video tape for those unable to attend each session. A viewing appointment is necessary. A catalogue is available upon request. The Audio-Visual Centre is closed on Mondays, open Tuesday through Friday until 5:00 and until 9:00 p.m. on Thursday evening.

Restaurant
Open Monday (except public holidays) through Sunday
12 noon—5:30 pm
Wednesdays and Thursdays
12:00 noon—9:00 pm
Lunch and afternoon tea daily
Reservations advisable

Cafeteria
Open Gallery hours

Art Rental Service
Open for viewing during regular Gallery hours.
Open for business Tuesday through Saturday 11:00 am to 4:00 pm

Cameras
Hand-held cameras are permitted in the Gallery but no flashes or tripods. Works of art on loan may be photographed only with written permission from the Chief Curator.

Telephone
(416) 361-0414

Location
Dundas Street West between McCaul and Beverley; west of St. Patrick subway station.

Mailing address
317 Dundas St. West
Toronto, Ontario
M5T 1G4

Coupons

Application for Junior School

Please enrol my child in the:

Tuesday ☐ 8-10 Year
Wednesday ☐ 11-13 Year
Thursday ☐ 14-18 Year Course

Name of Child _____

Name of Parent _____

Address _____

_____ Code

Telephone _____

Gallery Member ☐ Yes ☐ No

I enclose my cheque(s) for $ _____

Signature of Parent _____

Application for Senior School

Please register me for the following courses:

☐ *Lithography*
Wednesdays/Thursdays, 7:00 — 9:30 pm
Instructor: Alison Brannen

☐ *Drawing and Watercolour*
Wednesdays, 7:00 — 9:00 pm
Instructor: Dave Buller

☐ *Sculpture*
Wednesdays/Thursdays, 7:00 — 9:00 pm
Instructor: Ted Rettig

☐ *Approaches to Painting*
Thursdays, 7:00 — 9:00 pm
Instructor: Dave Buller

Name _____

Address _____

Telephone _____

Enclosed is my cheque for $_____, made out to the Art Gallery of Ontario

☐ Member ☐ Non-member

Mr. Valentine Stock, Vice-Chairman of the Art Gallery's Annual Giving Fund, making the opening speech for *Selected Impressions*. From left to right at rear, Brigadier General and Mrs. Wilfred Mavor, and Mr. William Withrow, Director.

Craftsmanship in the Reign of Tutankhamun

Ticket Order Form

Name _____

Address _____

City _____ Province _____ Code _____

Telephone: Res. _____ Bus. _____

Please send me ____ tickets at $15 (reception and lecture), or ____ tickets at $5 (lecture only). I enclose a cheque payable to Cyril Aldred Lecture, R.O.M. Return to Aldred Lecture, Membership Office, Royal Ontario Museum, 100 Queen's Park, Toronto, Ontario, M5S 2C6.

Contemporary Canada

Name _____

Address _____

City _____ Code _____

Tel.: Home _____ Bus. _____

Please send me ____ tickets at $10 (Member), $15 (non-Member) for the Thursday Morning series. I enclose a stamped self-addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $ _____. Please mark outer envelope Scheduling Manager, Education Services.

The Canadian Landscape

Name _____

Address _____

City _____ Code _____

Tel.: Home _____ Bus. _____

Please send me ____ tickets at $20 (Member), $25 (non-Member) for the "Canadian Landscape" course. I enclose a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $ _____ Please mark outer envelope Scheduling Manager, Education Services.

Romantic Art in England

Name _____

Address _____

City _____ Code _____

Tel.: Home _____ Bus. _____

Please send me ____ tickets at $20 (Member), $25 (non-Member) for the "Romantic Art" course. I enclose a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario for the amount of $ _____ Please mark outer envelope Scheduling Manager, Education Services.

Art in the Morning

Please specify date(s) and number of ticket(s) required at $1.00 each.
☐ September 19 ☐ October 17

Name _____

Address _____

City _____ Code _____

Tel.: Home _____ Bus. _____

Please enclose a stamped self-addressed envelope and your cheque for $_____ payable to the Art Gallery of Ontario. Return to the Volunteer Office. There are no refunds from 10 days prior to the event.

The Age of Tutankhamun Lecture Series

Name _____

Address _____

City & Prov. _____ Code _____

Tel: Res. _____ Bus. _____

If my order cannot be filled as requested please:

☐ cancel my order and return payment

Or

Please send me.....tickets at $3.00 each, for the single lecture *The World of Tutankhamun:* please indicate by number your first and second choice.

☐ September 16 ☐ September 23

I enclose a stamped self-addressed envelope and cheques payable to the Art Gallery of Ontario for the amount of
_____ (series)
_____ (single lectures)

Please mark outer envelope "Tutankhamun Lecture Tickets."

The World of Tutankhamun

illustrated lecture

Name _____

Address _____

City & Prov. _____ Code _____

Tel.: Res. _____ Bus. _____

I am enclosing a stamped, self-addressed envelope and $_____ for _____ tickets for *The World of Tutankhamun;* single lecture: $3.00

Please indicate first and second choice:
☐ September 16 ☐ September 23

Fall Dinner Tours

Please specify date(s) and number of ticket(s) required at $12.50 each or $35.00 for the series.

September 19 ☐ September 26 ☐
October 3 ☐

Name _____

Address _____

City _____ Code _____

Tel.: Home _____ Bus. _____

Please enclose a stamped self-addressed envelope and your cheque for $ _____ payable to the Art Gallery of Ontario. Return to the Volunteer Office. There are no refunds from 10 days prior to the event.

Les Sabots, 1768, oil on canvas, 62.2 x 52.1 cm, François Boucher 1703-1770, Frank P. Wood Endowment, 1978

In 1978, the Art Gallery acquired a major old master painting, *Les Sabots*, by French master François Boucher (1703-1770). Signed and dated 1768, the oval composition was purchased with funds from the Frank P. Wood Endowment in The Art Gallery of Ontario Foundation, from the firm of Wildenstein and Company.

Boucher painted *Les Sabots* towards the end of his career while he was Premier Peintre du Roi in the court of Louis XV. A lyrical scene of amorous dalliance, *Les Sabots* is the first canvas by this important 18th century artist to enter the collection of a Canadian museum.

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
Toronto Ontario
M5T 1G4

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10854 Toronto

Second Class mailing privileges applied for

The Art Gallery of Ontario is funded by the Province of Ontario, the Government of Canada, and the Municipality of Metropolitan Toronto and is supported by many corporate, foundation and individual donors.